



*Il barbiere di Siviglia*



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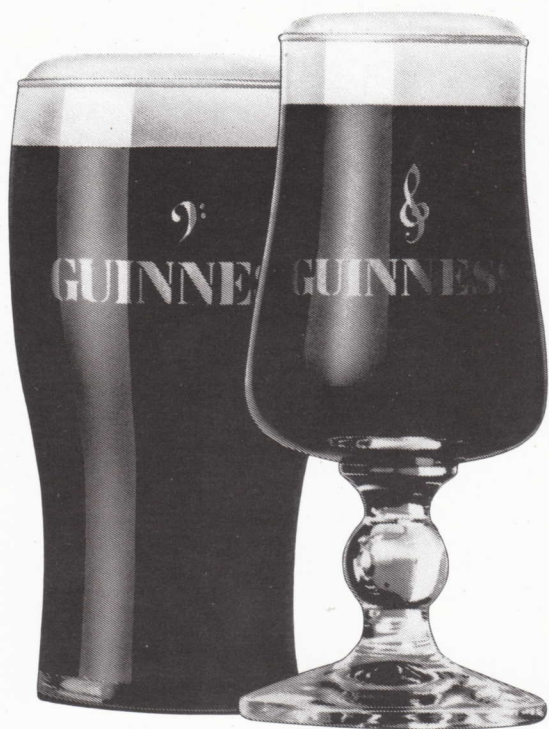
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*Opera in two acts*

Sung in Italian

*Music* Gioachino Antonio Rossini

*Libretto* Cesare Sterbini

*Conductor* Nicholas Kok

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*There will be one interval.*



The performance on Monday 8 April is sponsored by



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*Gioachino Antonio Rossini (1792-1868).*



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# CAST

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<i>Fiorello</i>	Paul Parfitt
<i>Count Almaviva</i>	Luigi Petroni
<i>Figaro</i>	Adrian Clarke
<i>Dr. Bartolo</i>	Terence Sharpe
<i>Rosina</i>	Tamara Mitchell
<i>Berta</i>	Frances McCafferty
<i>Basilio</i>	William Mackie
<i>Sergeant</i>	Paul McNamara
<i>Lisa</i>	Ann-Marie Connors
<i>Assistant Director</i>	Peter McMahon
<i>Repetiteur</i>	Steven Naylor
<i>Stage Manager</i>	Jane Perrott
<i>Assistant Stage Manager</i>	Caroline Grebbell



*Pierre-Augustin Caron de Beaumarchais.*

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# SYNOPSIS

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Count Almaviva has come to the city in pursuit of a mysterious beauty: it turns out that she is Rosina, the ward of Doctor Bartolo, who is planning to marry her for her money and who guards her jealously. The Count, assisted by the local barber Figaro, his former servant, pretends to be a student called Lindoro and makes contact with Rosina. Disguised as a drunken soldier, he gets into Bartolo's house under the pretext of being billeted there. But that plot fails.

The Count then introduces himself into the house as Don Alonso, substitute for the supposedly sick Don Basilio, Rosina's music master. When Bartolo doubts this disguise, the Count is forced to give him a letter from Rosina that he pretends will show Rosina that her lover is false. During the music lesson Rosina (who has recognized 'Lindoro') and the Count determine to escape. Their plan is interrupted by the arrival of Basilio. A bribe gets him out of the way and, while Figaro distracts Bartolo, the Count tells Rosina he will rescue her at midnight. Before he can explain about the letter, Bartolo drives Figaro and the Count away. Bartolo tells Basilio to fetch a notary so that he can marry his ward that very evening. He shows Rosina the evidence of her lover's supposed deceit; in her anguish she agrees to marry Bartolo.

A storm erupts. In the calm after the storm the Count arrives with Figaro who is to help in the elopement. Rosina repulses the Count as a traitor but when he reveals his true identity and the object of his deception she happily agrees to marry him. Figaro tries, unsuccessfully, to hurry them but before they can escape, the Notary and Basilio arrive. Figaro tricks the Notary into marrying the Count and Rosina. Bartolo appears with soldiers but is confounded by the revelation of the Count's identity.

## ACT I

### Scene 1

*Outside Bartolo's house in Seville; early morning*

Fiorello has engaged a band of musicians to accompany his master, the Count Almaviva, in his clandestine serenading of a mysterious lady (*Ecco ridente in cielo spunta la bella aurora.*) But she does not appear and as day breaks the Count pays off the musicians whose noisy thanks threaten to wake the neighbours. The Count hears someone approaching and hides.

It is the barber Figaro, exulting in his lively existence *Largo al factotum della città*. He is on his way to his shop for another day of attending to the heads and hearts of the people of Seville. The Count recognizes Figaro, who has served him in the past. He tells Figaro that he has come to Seville in pursuit of a beautiful girl he saw in Madrid whom he believes to be a doctor's daughter. Figaro, who works in the doctor's house in many capacities, tells the Count the girl is in fact the doctor's ward. Their conversation is interrupted by the appearance of the mysterious girl. She has a note for her serenader and throws it to him. Unfortunately Bartolo sees this and sends her inside, vowing to have the window bricked up.

Figaro tells the Count that the avaricious old doctor plans to marry Rosina for her money. Bartolo leaves, issuing instructions that nobody is to be allowed into the house. The Count overhears him saying the wedding will be that very day.

The Count sings that he is Lindoro, who has no riches but who longs to marry Rosina (*Se il mio nome saper voi bramate, dal mio labbro il mio nome ascoltate.*) Rosina, from the house, joins in the refrain. But the window is shut suddenly. The Count asks Figaro to help get him inside the house, promising him gold. Figaro comes up with the idea that





*Photo courtesy of the British Film Institute.*

the Count must disguise himself as a soldier billeted on Bartolo - better still, a drunken soldier. They arrange to meet at Figaro's shop.

## Scene 2

*The main room in Bartolo's house; noon*  
Rosina reflects that she has fallen for Lindoro: he will be hers, come what may (*Una voce poco fa qui nel cor mi risuonò*.) She has just finished another letter for him - perhaps Figaro will help deliver it. He appears but they are interrupted by the return of Bartolo, and Figaro hides. Bartolo is looking for him. Rosina says she finds Figaro's company delightful. She leaves Bartolo to observe that the more he loves her the more she despises him.

The music master Don Basilio arrives and Bartolo tells him of his determination to marry Rosina that day. Basilio warns him that Count Almaviva has come to Seville. The Count is Rosina's secret admirer. Basilio has a plan: he will start a rumour to discredit the Count, who in four days will be driven out of Seville (*La calunnia è un venticello*). Bartolo, however, says time is running out and he takes Basilio off to help draw up the marriage contract.

Figaro has overheard and tells Rosina of her guardian's plan. She asks about the man she saw with Figaro outside the house. Figaro says it is a young cousin of his who has come to make his fortune; his one drawback is that he is dying of love for a beautiful girl whose name is Rosina. She is delighted; but how can she speak to this Lindoro? Figaro suggests writing a note, and Rosina gives him the one she has already written. Figaro leaves, reflecting that he has nothing to teach her about being cunning.

Bartolo approaches Rosina with his suspicions that she has been writing secret letters. Her answers cannot convince a doctor of is standing (*A un dottor della mia sorte*). But Rosina will not be cowed by his threats to lock her up.

The Count appears, disguised as a drunken soldier, and tells Bartolo abusively that he is to be billeted on him. He manages to tell Rosina that he is Lindoro. Bartolo protests that he is exempt. from having troops billeted in his house. During their altercation the Count passes a letter to Rosina. Bartolo sees it but Rosina substitutes a laundry list. The noise attracts Basilio and the housekeeper, Berta, and then Figaro. Figaro tries to warn the Count not to go too far in his threats of violence. The uproar brings an officer of the watch and soldiers to the house. The soldiers are ready to arrest the Count until he shows their officer a paper. Bartolo attempts to explain the situation but the soldiers order everyone to be quiet and go about their business. All feel that they are suffering from a terrible hammering in their heads which is driving them mad (*Mi par d'esser con la testa in un' orrida fucina*).

## Interval

## ACT II

### Scene 1

*In Bartolo's house; late afternoon*  
Bartolo decides the drunken soldier must have been an agent of the Count, sent to sound out Rosina. The Count arrives, this time disguised as a young *abbé*; he is 'Don Alonso', Basilio's assistant. Basilio has been taken ill and 'Alonso' has come in his place to give Rosina a music lesson. Bartolo is suspicious; to win his confidence 'Alonso' is forced to show him Rosina's letter. Bartolo might be able to persuade her that another of Count Almaviva's lovers had given it to him, thus proving the Count's infidelity. Bartolo, delighted with the idea, takes the letter and goes to fetch Rosina. The Count must quickly explain to Rosina what he has done. She arrives for her music lesson and recognizes her lover. She will sing a rondo from *The Futile Precaution*: a tyrant cannot prevail against a heart burning truly with love (*Contro un cor che accende amore di verace invito ardore*).

Bartolo falls asleep and the Count promises to help her escape. Bartolo wakes and Rosina continues the aria, which Bartolo proclaims dull. He remembers a famous aria which he starts to sing in praise of Rosina.

He is interrupted by Figaro who has come to shave him. Bartolo does not want to be shaved then but Figaro tells him it is now or never. He goes to fetch towels but thinks better of leaving Figaro with Rosina. He gives Figaro his keys; Figaro creates a diversion which enables him to steal the key to the balcony window.

Basilio appears. The Count quickly tells Bartolo that Basilio knows nothing about Rosina's letter; he persuades Basilio (with the help of a purse) that he is too ill to be out and eventually he leaves.

As Figaro shaves Bartolo the Count tells Rosina that he will come at midnight to rescue her. But before he can explain what he has done with her letter, Bartolo realizes that a plot is being hatched. Bartolo sends his servant to fetch Basilio back and goes off to guard the door. Berta reflects on this universal malady - love - which is driving the whole house mad (*Il vecchiotto cerca moglie*).

## Scene 2

*In Bartolo's house; midnight*

Bartolo discovers that Basilio does not know who 'Alonso' is. Bartolo urges him to fetch the notary to organize the wedding at once and hurries Basilio off, giving him the house key. Bartolo gives Rosina her own letter to 'Lindoro', thus showing her that her beloved is enjoying himself with another woman. Desperate, she agrees to marry Bartolo. She tells him of the plan to carry her off and he goes to summon the watch to arrest the Count and Figaro as burglars.

When Bartolo has left, Rosina breaks down in despair. A thunderstorm rages. As it ends, Figaro and the Count, using the stolen key, make their way into the house up a ladder through the balcony door. Rosina denounces them as traitors

who have come to sell her to Count Almaviva.

The Count reveals his true identity and the two are reconciled while Figaro urges them to make a swift escape (*Ah! qual colpo, ah! qual colpo inaspettato*). Figaro spots people coming but discovers that the ladder at the balcony has been removed.

Basilio enters with the notary, looking for Bartolo. Figaro tells the notary that Count Almaviva is on hand to marry Figaro's niece. The couple are married with Figaro and Basilio as witnesses. Bartolo arrives with soldiers to arrest the thieves. Figaro indicates to Bartolo that the Count and Rosina are married. Bartolo realizes that he has been outmanoeuvred and has been taking 'Futile Precautions'. The Count leads Rosina out of Bartolo's house to be his wife.

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# From Beaumarchais to Rossini

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Like many apparently seamless masterpieces, Beaumarchais' *Le Barbier de Séville* followed a tortuous path towards an acclaimed premiere (Paris, 26 February 1775) as a four-act comedy. Some of its more broadly farcical scenes - the Count as drunken soldier, Rosine's singing lesson - were anticipated in the *parades* of 1757-63, short, satirical platform pieces on topical subjects that were among Beaumarchais' first essays in dramatic form. By 1772 he had assembled a version of the material into an *opéra comique*. The music was compiled on the ad hoc basis so beloved of 18th-century theatre practice: a mixture of original composition, Spanish songs collected by Beaumarchais on his turbulent visit to Madrid in 1764/5 and some reworkings of popular Italian melodies. The Comédiens Italiens company (forerunner of the Opéra-Comique) of Paris officially rejected the work for being too similar in theme to Sedaine's libretto *On ne s'avise jamais de tout* (the sense of the title is 'one can never be warned about everything', close to Beaumarchais' alternative title for *Le Barbier*, 'The Futile Precaution'). But they may have been worried too by the anti-authoritarian, autobiographical nature of the text. Fragments show that the *commedia*-orientated outline of the story - the jealous, older guardian duped in love by the wily servant and the young suitor - was already established, but that some of the detail (for example a scene where Figaro and Almaviva dress up as devils to frighten Bartholo) was closer to *parade* than comedy of manners.

Characteristically, Beaumarchais battled on after this first rejection. The fortune of Figaro - upwardly mobile manservant, army doctor, barber, surgeon, apothecary and frustrated author - lay close to the heart of his creator - clockmaker, royal music teacher, businessman, government special agent and frustrated author. In 1773 the

Comédie-Française accepted and put into rehearsal *Le Barbier* transformed into a four-act comedy, a version still replete with many songs and what one French critic called 'gamineries bouffonnes'. The production was withdrawn on the eve of its premiere when its author was jailed by a conspiracy of a jealous aristocrat and a corrupted judge who had once decided against Beaumarchais in a lawsuit and had been the butt of his written attacks ever since. (Bazile, the play's hypocritical, scheming music teacher, was once briefly given that judge's name, Goezman; he was finally immortalized in the full name of the character Brid'Oison in *Le Mariage de Figaro*). Once freed, Beaumarchais, when not occupied with reversing the decision of that lawsuit and with a bizarre espionage mission in London and Vienna, prepared a further version of *Le Barbier*. The play was now expanded to five acts: some opportunities for music and some 'gamuneries' were dropped, but the satirical element was heightened, in the spirit and close to the later of its author's recent brushes with justice. Figaro's account of his career since last seeing Almaviva is thinly disguised Beaumarchais autobiography:

weary of writing . . . up to the ears in debt and without a penny to my name, convinced at last that the humble rewards of the razor were preferable to the empty honours of the pen, I . . . made my way (throughout Spain) . . . welcomed in one place and jailed in the next, but always superior to fortune, praised by some and condemned by others . . . defying all enemies . . . playing the barber to anyone who needed me.

('Playing the barber' has a double meaning in French; it also implies 'cocking a snook at'.) Bazile's famous guide to blackening an opponent's name, 'La calomnie', similarly impeaches Judge Goezman from the stage.

The five-act *Barbier* was almost literally swept past the censors on a wave of support for Beaumarchais' heavily self-publicized legal victories. Beaumarchais had to keep himself in the public eye simply to stay out of prison. In a curious pre-echo of the initial reception of Rossini's opera, its belated premiere was a tumultuous failure. A second performance, just three days later, was a triumph. Both *scandales* were provoked to an extent by a prepared claque, but Beaumarchais had done some rapid rewriting. The play was restored to four acts: the craftsman in him probably realized that there had been a little too much 'agitprop' (especially in the Count-FIGARO scenes) holding up the action. Some of the music remained, and Beaumarchais was to have as much trouble persuading his Rosines to sing all of his deftly ironic lesson song as Rossini would have stopping singers' own selections being substituted for his version of the number and for the Count's serenade.

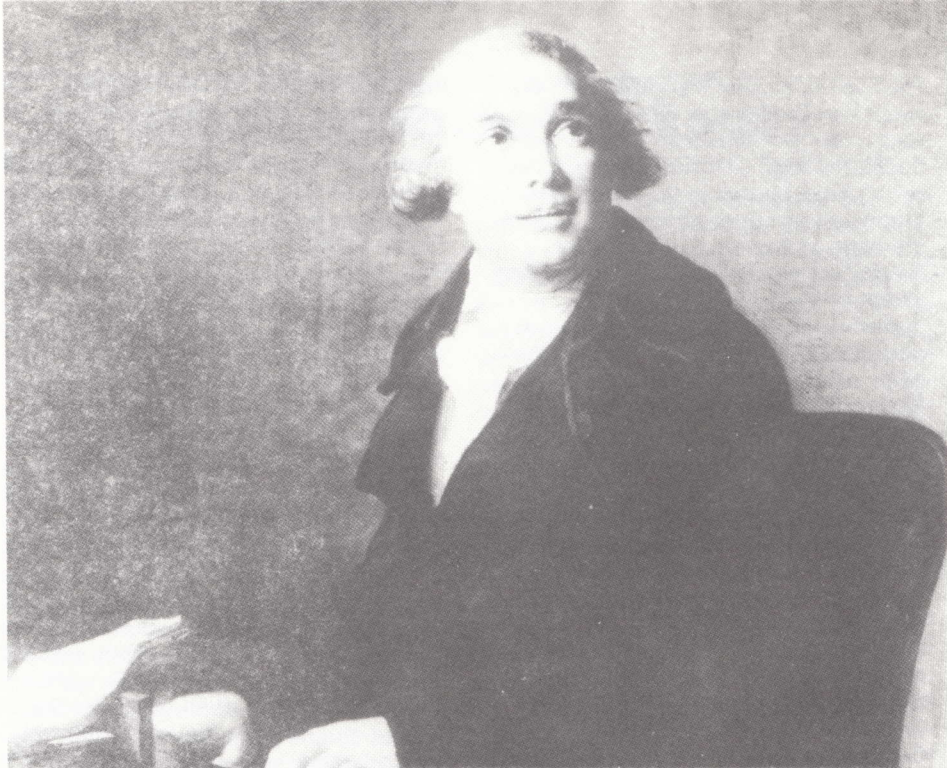
As Beaumarchais wrote, 'in my affection for music I have always been constant, and even faithful' and *Le Barbier* as a play was written 'in a style that implies music'. (He also penned one of the wittiest and most succinct jibes at the irrationality of the da capo aria from a dramatic point of view.) His 1775 four-act version of the play mentions nine pieces of music, of which five were published in a 'Recueil de la Musique du *Barbier*': the tune to which FIGARO is fitting words on his first entry (apparently composed by Dezène); the Count's serenade; Rosine's lesson song; Bartholo's 'old style' song which he prefers to Rosine's and in which he substitutes her name; and storm music for an entr'acte between Acts III and IV. (The others are Rosine's interrupted repeat of the serenade and three 'drunken' songs or snatches for the disguised Count, the first being a popular song of the day.)

Thus, the play's own origins in opera, Beaumarchais' love of music and his use of it both to support his text and sometimes to enrich it directly (like

Bazile's citation of musical dynamics, '*pianissimo... rinforzando... crescendo*', in the calumny speech), together with the rhythmic vitality of the writing, combined to make *Le Barbier* a 'natural' libretto. By 1816, when Rossini and his librettist Cesare Sterbini started work in Rome on their *Almaviva o sia L'inutile precauzione*, more than ten other composers were already in the field. They ranged from Friedrich Benda, who wrote extended incidental music to a German translation of the play for Dresden in 1776, to Giovanni Paisiello, whose opera *Il barbiere di Siviglia* ovvero *La precauzione inutile* was given its premiere at the St Petersburg court in 1782.

Another possible reason why *Le Barbier* became such a 'hot' property for musical setting lies in its subject matter. Its combination of French sensibility and Italian dramatic fire may be seen with hindsight as a belated resolution of the famous Querelle des Bouffons, the earlier 18th-century operatic war between Italian and French lyrical styles and the librettos each faction chose to set. This resolution is a subtle one. The plot mechanics, and even the scenography, of *Le Barbier* are hardly novel. Beaumarchais wittily acknowledged this in the play itself: the Count (disguised as Alonzo, pupil of Bazile) pretends to warn Bartholo - 'I'll do whatever you like, but, you know, the singing-master story is a very old trick - it has a stagey look about it'. The author's true innovations are of form and of character development. First he put together two different strands of classic *commedia* plotting that had already been well prepared in the French theatre by Molière: the young lovers outwitting the older man (*L'Ecole des femmes*) and the antics of the wily servant intriguer (*Les Fourberies de Scapin*). Then he strengthened the old dupe (Bartholo is a more resourceful opponent than Molière or the *commedia* provided) and enlarged the career and ambitions of the servant (FIGARO clearly has a past and a future). The intrigue could now be joined on a level more psychological than that of





*Giovanni Paisiello (1791).*

knock-about farce with ladders and disguises.

Paisiello's libretto (attributed from the 19th century onwards to Giuseppe Petrosellini) follows Beaumarchais' order of scenes exactly and samples some of each. The composer's dedication to Catherine the Great - *Le Barbier* quickly became a favourite play of the francophile empress - talks of his opera as 'an abstract . . . as short as possible, preserving the expression of the original comedy without adding to it'. The librettist prefaced his work with a 'Protesta del traduttore', insisting 'translation' had been literally his only intention. Fidelity to the original can be a double-edged sword when taking a work over from one medium to another. The text Paisiello set often feels like no more than watered-down Beaumarchais because the (inevitable) cuts and compressions have been made to preserve narrative rather than character.

On his first appearance in the opera, Figaro is indeed shown as part-time author — a brave decision, but since all further references to this are omitted, Beaumarchais' interesting autobiographical subtext is left still-born. The ensuing cut and thrust of his anarchic dialogue with Almaviva — the young aristocrat's self-interested (but limited) tolerance of a servant's anti-authoritarian jibes - is wholly absent. An imperial court may well not have permitted lines like 'Good heavens, Your Excellency, aren't the poor to be allowed any faults?' but this absence from the libretto is typical of its failure to pick up on the winning little lines that raise Beaumarchais' characters far above the stereotypical. Elsewhere, the play shows a Rosine deceitfully ingenious in her strong defiance of a guardian determined to stop at nothing to prevent her leaving his household: 'I'd rather be alarmed unnecessarily than not take every precaution', notes Bartholo in subtle



allusion to the running joke of the play's alternative title. The opera reduces this scene by about three-quarters, makes Figaro appear the only threat and gives Rosina just five short lines to set up a huffy (and weak) exit. Beaumarchais' Rosine tells Figaro, with both a delicious hint of sexual ambiguity and of the tension of the (unspoken) plan they are hatching, 'But if he should commit any imprudence, Monsieur Figaro, we should be lost'. Paisiello's Rosina has the banal 'Ah! let him - not come here: I would be lost'.

Nodal points in this drama of character *par excellence* are abbreviated to the point of becoming mere cues to provoke stage action; telling lines, when picked up, frequently stand isolated without resonance. Paisiello's musical achievement seems all the more remarkable. Comparing unfavourably a work 'translated' into another medium with the original source is, of course, deceptively easy. None the less one of the main achievements of Sterbini's work for Rossini is its precise attention to those fine details which the earlier libretto obscures.

The government of 1816 did not exactly make Rome a liberal paradise but conditions (and audiences) were easier for creating opera than at Catherine's court. A French revolution had happened; counts had danced to the tunes of Figaros. *Le Barbier* itself was nearly half a century old. Paisiello's opera was now famous (it had been given at La Scala, Milan, as recendy as 1811) and, whatever the truth of the mythologies that grew up around Rossini's fear of (or possibly desire for) competition with the older composer, the latter had tried to set the play 'straight' — and that course had to be at least camouflaged, even if the entirely new one promised in the famous *Avvertimento* was not taken. (The management of the Teatro Argentina in Rome published a lengthy *Avvertimento al pubblico* in the printed libretto of Rossini's opera; intended to deflect critical comparisons with Paisiello's *Barbiere*, it probably helped to attract them.) Timing worked to the advantage of Sterbini and Rossini — as it had for Da Ponte and Mozart when creating their *Don Giovanni* after Bertati and Gazzaniga. Sterbini could — and surely did — sit down with both Beaumarchais



*The first performance of "Il barbiere di Siviglia" at Covent Garden, 1 June 1847.*

and the older libretto in front of him. He also had the example of Da Ponte's 'state of the art' work on Beaumarchais' second Figaro play: the libretto for *Le nozze di Figaro* seems to have guided Sterbini when it came to making changes to Beaumarchais' scenography, to have provided hints for assembling 'new' text and to have influenced some of his characterizations.

Like their predecessors, however, the new *Barbiere* team worked on (what was for an Ottocento libretto) a basis of astonishing fidelity to what they knew was a strong original. Some of their changes may have been dictated by Italian opera-house convention and practice (for example, finding a use for a chorus, providing a virtuoso concerted finale on which to bring down a first main curtain) or the need to avoid competition with the undoubted highlights of Paisiello's setting (a distinctive trio for Bartholo and his two servants was obviously *hors concours*). But all their variations from Beaumarchais demonstrate a sound overview of the play's dramaturgical thrust.

The opera was divided into four main tableaux, corresponding to Beaumarchais' four acts. A bustling *scène à faire*, with good *commedia* precedents like Goldoni's *Il ciarlantino*, was added to the beginning of the first tableau. It introduces the chorus as a hired serenade band; the riot they provoke when paid almost too well launches the opera's nicely ironic portrait of an Almaviva whose aristocratic petulance rapidly replaces youthful ardour whenever his whims are frustrated (like the Count in *Le nozze di Figaro*). The second tableau (inside Bartholo's house) was slightly modified in running order and relative weight of scenes and added a large-scale ending (with the chorus returning as neighbourhood watch) by magnifying the chaos surrounding Almaviva's arrival as a drunken officer. The main point of these changes was to keep Figaro at the centre of the action — in Beaumarchais' Act II he functions more as briefly glimpsed, offstage *deus ex machina*.

In spite of the name, Berta is evidently the 'Marcelline' of Beaumarchais' *Le Mariage de Figaro*. Her role in the new *Barbiere* owes something to Mozart and Da Ponte but was probably suggested by the 'between plays' history outlined by Beaumarchais in his *Lettre modérée* (a classic *explication de texte* answer to real — and imagined — critics). Berta/Marcelline is in love with Bartolo and hopes to marry him; she is in fact the mother of his illegitimate child Figaro (whom both parents believe to have disappeared) and keeps house for him in the hope that one day he will see sense about pursuing Rosina.

The opera's third tableau (the first part of Act II) is very close to the 14 taut scenes of the play's third act. Beaumarchais' entr'acte and storm music follow immediately on Bartholo's discovery of the conspiracy against him during the shaving scene. Rossini and Sterbini decided it would be neater (and pave the way for a more rapid dénouement in the final scene) if all the business before the midnight elopement was cleared away before the storm, thus leaving Rosina, and the love interest, at crisis point during the entr'acte. The first four scenes of Beaumarchais' Act IV and an interpolated *aria di sorbetto* were thus replaced at the end of the third tableau. The finale proper reintroduced the chorus in a comic repeat of their previous intervention — frustrated watchdogs vainly trying to arrest Almaviva.

In its judicious mixture of acute translation, compression and free invention, Sterbini's text loses little of Beaumarchais' wit and bounce. The early Count-Figaro exchanges are barely lengthier than those in Paisiello's opera, but the relationship's mix of insult and self-promotion is clearly caught:

Count: I see you're fat and well!

Figaro: Poverty, my Lord!

Count: Ah, rascal.

Figaro: Thank you.

and, after Rosina's window is abruptly closed:



Count: . . . Ah, you must help me.  
 Figaro: (*hesitantly*) Eh, eh, what a state you're in. Yes, yes, I'll help you . . .  
 Court: Tell me, how will you do it?  
 Come on — let's see some great example of your wit.  
 Figaro: My wit? All right — I'll see — but for today . . .  
 Count: All right I understand. Come on be in no doubt: you'll be generously compensated for your trouble

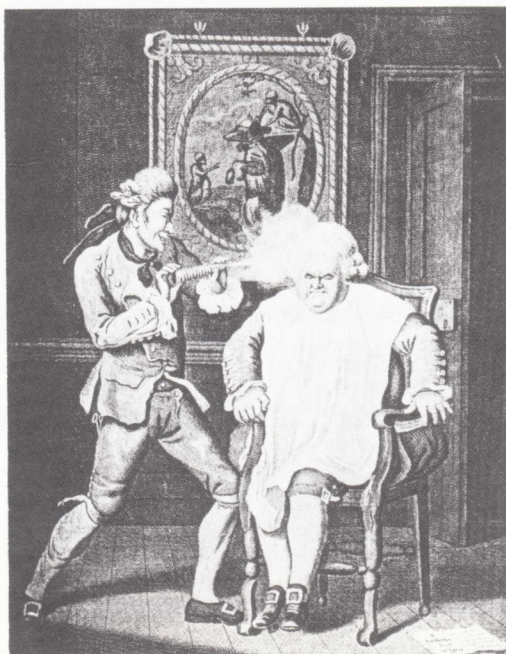
The libretto's inventions ring true. Figaro is not shown as frustrated author but the replacement of that motif on his first appearance by the emblematic 'Largo al Factotum' rivals Da Ponte's 'Se vuol ballare' as a strong, self-explanatory calling card. (Did Sterbini or Rossini know Beaumarchais' *opéra comique* version of this moment which made much play with the word 'barbier'?) Figaro's lighthearted (but chauvinistic) views on the incomprehensibility and opportunism of womankind, 'Donne, donne! Eterni dei . . .', with shades again of Da Ponte's character, sets off and expands the key scene with Rosina when she hands him the already written letter. The text for the big finale to the first act

selects the vital confrontations from Beaumarchais' rather downbeat ending to his Act II before adding an almost surreal onomatopoeic touch of its own.

The dramaturgical strength of Sterbini's libretto is that it is a true 'translation', a version of an original that has its own life, involving a sharpening of characters for musical profile. Rossini's own knowledge of the play is evident in his cunning selection of musical forms which often steer the dramatic action as clearly as stage directions — the false exits for Figaro at the end of the first tableau, the dynamics of Basilio's 'La calunnia', the pedantry of Bartolo's sonata-form lecture to Rosina or the comic tension when Figaro, Rosina and Almaviva miss their escape ladder because they have to complete their trio. Rossini and Sterbini demonstrated that the play was indeed written 'in a style that implies music'.

Quotations from the play are from John Wood's version (Harmondsworth, 1964); the remaining translations are my own. I am indebted to Daniela Goldin's *La vera fenice* (Turin, 1985), a classic book on the Italian libretto.

© Mike Ashman





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# Beaumarchais – THE REAL FIGARO?

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'In this play the *parterre* applauded not only scenes of pure comedy but also the courageous man who dared to comment on and to ridicule the libertinage of great nobles, the ignorance of magistrates, the venality of officials, and the false pleadings of lawyers.' Another contemporary comment was that it was 'the end of the old order'. Napoleon said that it was 'the revolution in action'.

All this does not mean that the play was a revolutionary act, still less that it was so regarded by its author. What Beaumarchais was saying was no more than people in all sections of society were saying and thinking. What he said was effective and exciting in theatrical terms because it was expressed with a pertinence which passed as impertinence. This is not to say that Beaumarchais was not sincere that the feelings expressed by Figaro, the criticisms of privilege which are inherent in the play, were wholly those of its author, no one familiar with his work as a whole can doubt. There is no social criticism in the play which is not implied also in the *Mémoires* and often put more specifically. The whole life of Beaumarchais was an assertion of individuality against the constraints of social privilege, an anticipation of the demand for the opening of careers to ability: his conduct on innumerable public and private occasions was evidence of a humanity which reacted on impulse to cruelty or oppression. Being what he was, he wrote that kind of play, but there is no evidence that he considered himself as a destroyer of the social order or political institutions. He was personally loyal, indeed obsequious, in his relations with the Crown: what he felt about his dealings with great men and ministers comes out in the speeches of Figaro, but this is all very far from being political. Of the dangers of political licence he was, in fact, well aware. He wrote of England in 1775:

*The unhappy English people with its restless craving for liberty would inspire something like compassion in anyone who considered their condition. They despise us as slaves because we obey voluntarily . . . but the licentious passion which the English call liberty never gives this untamable people a moment of happiness or true repose.*

He did not foresee that a licentious passion for liberty was a danger to his own country and that the danger was inherent in the denial of ordered expression of that passion, but he was not alone in this. Nor was he alone in being able to feel the true pulse of liberty in America without recognizing its implications for France. At all times he was inclined to overvalue the effectiveness of argument and the power of reason, and to idealize the 'natural' emotions of ordinary men and women as opposed to the selfish passions of the great. But in this he was of his age and the illusion was not an ignoble one.

In 1786 Beaumarchais made his third marriage. The bride was Mlle Willermawlas, by whom he had had a daughter, Eugénie, in 1777. Whatever may have been the motive on previous occasions, this was at least 'a kind of loving'. His wife stood by him staunchly in the years of affliction which were to come, and survived him.

*Tarare*, with music by Salieri marks the end of his material success. The world Beaumarchais had known was dissolving. The citadels of power and privilege were under attack from new men and by methods that were not his. When he became involved in new litigation and polemical exchanges he found that there was no lack of new enemies eager to use his own weapons against him, to revive old scandals and defame his past, and that he was now the more vulnerable in that he was successful in good standing with authority, and, what is more rich.

Had he not, therefore, exploited the people? The great house which he was building for himself near the Bastille was to do him no good. He who was still mistrusted in Court circles as a *parvenu*, an adventurer, a man of dangerous ideas, was to the new men a creature of the régime they were determined to destroy. In vain he protested his services to his country, demonstrated his generosity to the people. His motives were suspect. He saw old friends and old enemies alike fleeing into exile or taking the road to the scaffold. He became involved in a scheme for securing for French use a store of muskets which were beyond the frontier in the Low Countries. His frustrations in the effort to recover them had a nightmare quality: while minister succeeded minister at home and allegiances changed bewilderingly abroad he was alternately encouraged and thwarted, trusted and suspected, finally sent abroad and denounced as an *émigré* for having gone. His wife, sister, and daughter were thrown into jail and his possessions confiscated in his absence. He moved from the Low Countries to England, from England to

Hamburg, where he lived for some months in poverty, increasingly deaf, among people whose language he did not speak. Yet though régimes changed and fortune proved fickle, he remained the same Beaumarchais. When, in 1792, he was advised to show discretion, he replied publicly with characteristic indifference to consequences, 'Into what dreadful sort of liberty are we fallen, worse then real slavery if a man who is guiltless of any offence must defer to the power of those who have really offended because they have it in their power to destroy him.' In the end they did not destroy him. He survived prison, proscription, and exile returned in 1796 to build his fortunes again. The following year he saw his last play, *La Mère coupable*, performed by the former actors of the Théâtre Français. He heard once more the applause of audiences and enjoyed reunion with his family and intimate, friends. He was still planning new activities when he died suddenly of apoplexy in 1799, the year of the establishment of the Consulate. He was sixty-seven.



*Peirre-Augustin Caron de Beaumarchais reading one of his works.*



# Costume Designs by Patricia Boulter



ROSINA ACT I.



FIGARO

We are offering a unique opportunity to buy colour prints of the costume designs by Patricia Boulter of this season's production of *Il barbiere di Siviglia*.

These attractive prints featuring the costume designs for Rosina Acts I and II, Count Almaviva, Figaro, Bartolo and Berta are on view during the season in the Theatre bars.

The prints (unframed) are priced £10 each or £50 for the set of six.

To order the prints please send your order with remittance to the DGOS indicating which character(s) you require.



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# DGOS CHORUS

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Chorus Master: Jonathan Webb

## GENTLEMEN

John Brady  
Sean Buckley  
Tony Byrne  
John Carney  
Tom Carney  
Robert Crowe  
Morgan Crowley

Jack Doyle  
Neil Stephen Foster  
Jonathan Hollows  
Sean Kelly  
James Nelson  
Noel O'Callaghan  
Andrew Percival  
Graham Webber

## CHILD

Jamie McGann

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# NATIONAL SYMPHONY ORCHESTRA

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## 1ST VIOLINS

Dobrin Komitov (Leader)  
Timothy Kirwan  
Anna Kane  
Patrick Fitzgerald Mooney  
Cong Gu  
Audrey McAllister  
Ann-Marie Twomey  
Arthur Nachstern

## 2ND VIOLINS

Vanessa Caminiti  
Joan Miley  
Keith Packer  
Breige McGoldrick  
Cornelia Sexton  
Elias Maguire

## VIOLAS

Seamus O'Grady  
Neil Martin  
Kathleen Green  
John O'Mahony Adams  
Neil J. Davis

## CELLOS

Lindsay Martindale  
Lynda Kelly  
Peter Hickey  
Paula O'Callaghan

## BASSES

Wolfgang Eulitz  
Waldmar Kozak  
Chris Long

## FLUTES

William Dowdall  
Madeleine Staunton  
Deirdre Brady

## PICCOLO

Deirdre Brady

## OBOES

Matthew Manning  
Ruby Ashley  
Albert Soliveres

## COR ANGLAIS

Ruby Ashley

## CLARINETS

Brian O'Rourke  
Paul Roe  
Fintan Sutton

## BASS CLARINET

Fintan Sutton

## BASSOONS

Michael Jones  
Dieter Prodohl  
Michael Rogers

## CONTRA BASSOON

Dieter Prodohl

## HORNS

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Fergus O'Carroll  
Ian Dakin  
Tom Briggs  
David Atcheler

## TRUMPETS

Joszf Csibi  
Szabolcs Vedres  
Graham Hastings

## TROMBONES

Sean Cahill  
Francis Hungen  
Sean Fleming

## BASS TROMBONE

Sean Fleming

## TUBA

Hartmut Pritzel

## TIMPANI

Martin Metrustry

## PERCUSSION

Noel Eccles  
Angela Dakin

## HARP

Andreja Malir

## GUITAR

Luke Tobin

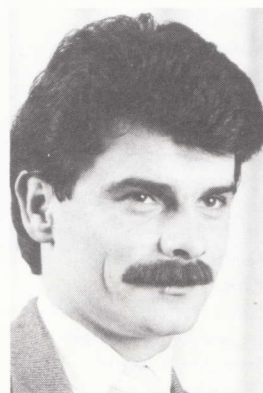
### KENNETH RICHARDSON – Artistic Director

Born in Stirling; studied St. Andrews University. Following a management training course in industry he worked in the Planning Department of Scottish Opera before his appointment as Opera Company Manager at the Royal Opera House in 1987. Has been closely involved in a number of initiatives including the Royal Opera's first open air concert in Great Britain and the setting up of The Garden Venture which promotes the writing of new operas by young composers. In June 1990 he was appointed General Manager of the Royal Opera where his work includes the coordination of the company's television and recording projects, its overseas touring and other activities which broaden the base of its activities. His initiative of the highly successful *West Side Story* singalong at the 1990 RTE Proms this summer was his debut as DGOS Artistic Director. This is his second DGOS season.



### DAVID COLLOPY – Administrator

Born in Wexford where he studied Accountancy before joining Wexford Festival Opera in 1980 as Administrator, a position he held for five years. After Wexford, he joined a London based design consultancy firm as Financial Controller. In 1985 he became the first Administrator and Company Secretary with the new Dublin Grand Opera Society Company. In this capacity, he has administered twenty-seven of the Society's opera productions. In the latter part of 1988 he was seconded on temporary assignment to RTE as Concerts Manager.



### JONATHAN WEBB – Head of Music

British conductor recently appointed Head of Music of Dublin Grand Opera where he has been Chorus Master since September 1988 and assistant conductor to Janos Furst (*Don Giovanni*) and Roderick Brydon (*Norma*). Graduated from the University of Manchester in 1985 and conducted Alan Ridout's *Angelo* for Kent Opera and the West End production of *West Side Story* in that same year. Recent engagements include Sondheim's *Company* at RADA in London and *Soldier's Tale*, *The Rape of Lucretia* and *Falstaff* for Opera Theatre Company in Ireland. He was Chorus Master for the Wexford Festival Opera in 1989 and 1990. Earlier this year he recorded an orchestral concert with RTECO for RTE radio. Also in 1991 he will conduct Balfe's *The Rose of Castile* for WFO, a gala concert to celebrate the 50th anniversary of the DGOS and *Le nozze de Figaro* in the winter season.



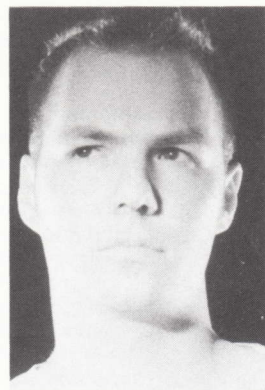
## PATRICIA BOULTER – Designer

Born in Tanzania and brought up in Portugal; studied theatre design at The Rietveld Academie in Amsterdam. She worked between Holland and England in commercials, film and theatre, designing several theatre productions in Amsterdam including *West Side Story* at Schaffy Theatre. Since moving to London she has worked in regional repertory, West End and the London fringe. Her work for opera includes *Tales of Hoffman* for London Opera West and recently *Satyricon* for Opera Factory directed by Robert Chevara. In the last two years she has worked as art director in films including productions at the National Film & Television School, Independent, BFI and Arts Council shorts. These include *Cliffhanger* by Chris Newby, *Exquisite Invalides* by Clio Barnard, *The Brother* by Toby Kalitowski. She will be designed a new thirteen part children's TV series in Amsterdam from this spring. This is her DGOS debut.



## ROBERT CHEVARA – Director

Productions directed include: *Hamlet*, *Mary Rose* by J M Barrie; *From This Moment On*; *Dido and Aeneas*; *The Glass Menagerie*; *Sirens* by Rikki Beadler-Blair; *The Red Sea* by Malcolm Williamson; *Eva Peron* and *The Four Twins* by Copi; *Easter* by Strindberg; *Hotter Than Rochester* by Paul Doust for Paines Plough — The Writers Company; and *Risks* by Peter Rihins at the Théâtre du Nesle in Paris. Robert wrote and directed *Larks* at Theatrespace, Covent Garden and most recently directed the British Premiere of Bruno Maderna's *Satyricon* for Opera factory at the Drill Hall. Robert has assisted Richard Jones, Graham Vick and Jonathan Moore. His work with David Freeman includes *La Calisto*, *Don Giovanni* and *Manon Lescaut* by Auber at the Opéra Comique. Their last collaboration was on *The Marriage of Figaro* at the Queen Elizabeth Hall. Future plans include directing a new play *Magic Box* at the Battersea Arts Centre and *The Vampyr* by Marschner for BBC 2, again with David Freeman. This is his DGOS debut.



## ADRIAN CLARKE – Figaro

Born in Northampton; studied at the Royal College of Music and the London Opera Centre. He was a member of Opera North until 1986 singing the roles of Theatre Director in *Mamelles de Tirésias*, *Dr Falke*, *Pish Tush*, *Marulio*, *Morales* and *Escamillo*. With Opera 80 he has sung Taddeo in *Italian Girl in Algiers*, Guglielmo and Escamillo, and Rodrigo, Alpino and Silvio for Scottish Opera-Goround. Contemporary works which he has performed in recent seasons include Maxwell Davies' *Martyrdom of St. Magnus*, *The Mahara! in John Casken's Golem* at the Almeida Festival (recorded for Virgin Classics), Nigel Osborne's *I am Goya* and Wolfgang Rihm's *Umsungen* in Glasgow and Amsterdam. He has also appeared in John Cage's *Europera 3* in London, Berlin, Strasbourg and Paris. Future plans include the title role in *Il barbiere de Siviglia* for Scottish Opera. This is his DGOS debut.





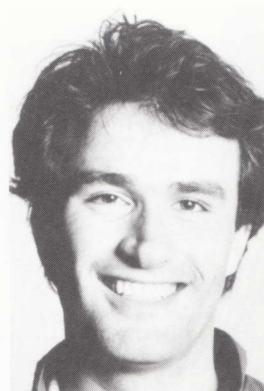
## ANN-MARIE CONNORS – Lisa

After leaving the Royal College of Music where as a scholar Ann-Marie had won all of the major singing prizes and the Tagore Gold Medal as most distinguished student, further scholarships took her to Paris to work with Régine Crespin. Mostly her musical activities have been on the concert platform, but she has understudied for the Royal Opera and WNO in Wagner's *Ring* and for Scottish Opera in Weber's *Oberon*. She has sung operas by Pergolesi, and Scarlatti in Spain. Last year she sang in the scenes at Wexford — *Sieglinde*, *Lady Billows* and *Abigail* as a result of which she has been invited to sing at Lucerne.



## NICHOLAS KOK – Conductor

Studied at New College Oxford and Royal College of Music. Music Director of Janet Smith & Dancers 1985-87. Joined music staff of English National Opera in 1989. Assistant conductor on Reimann's *Lear* and Monteverdi's *The Return of Ulysses*. Music Adviser to ENO's Contemporary Opera Studio. Assistant Conductor for Opera Factory London Sinfonietta's *The Ghost Sonata* by Reimann and *Così fan tutte*. Assistant conductor for Almeida Festival's productions of *Golem* by John Casken and *The Intelligence Park* by Gerald Barry. Conducted *Nabucco* for Chelmsford Opera Group. Concert work includes engagements with the London Sinfonietta, Almeida Ensemble, London Pro Arte Orchestra, Hereford Symphony, Chandos Sinfonia, Cambridge University Chamber Orchestra. BBC engagements include *The Solider's Tale*, *The Carnival of the Animals* and Reginald Smith Brindle's *Journey Towards Infinity* and various television and radio plays. Plays piano in a jazz quartet which performs in UK, France and Germany. Plans include performances of *Così fan tutte* with Opera Factory and *The Return of Ulysses* with ENO in spring 1992. This is his DGOS debut.



## FRANCES McCAFFERTY – Berta

Acclaimed as one of Scotland's finest singers, her career has been established in oratorio. She is however no stranger to the operatic stage: her recent performance as Sesto in Mozart's *La Clemenza di Tito* ".....dominated the performance." Her recording of Sullivan's *Ivanhoe* received a Gramophone Society Award in the Opera section. The versatility of her repertoire has been demonstrated by her performances as Anita in *West Side Story* which she gave throughout Scotland with the Scottish Chamber Orchestra, and at the RTE Proms in Dublin last year. Following her debut at the Edinburgh International Festival with the Scottish Chamber Orchestra she was invited to return last year to sing in a performance of Bach's *Mass in B Minor*, and will again return this year to sing the same work. She returns to Dublin in October for a DGOS concert.



## WILLIAM MACKIE – Basilio

Created the title role of Columba in Kenneth Leighton's opera at the Theatre Royal, Glasgow. He gives regular concerts in all the roles in the bass baritone repertoire, some of which have included a BBC recording of *The Dream of Gerontius*; Mozart's *Requiem* at the Guildhall, Cambridge and in Reykjavik; Haydn's *Creation* in Northern Ireland, Beethoven's *Ninth Symphony*; Verdi's *Requiem*, *Christmas Oratorio* and the *Mass in B Minor* in Scotland and in 1988 he recorded the Verdi *Requiem* for BBC Scotland. He has also appeared in Operatic Concert performances at London's Barbican and Royal Festival Hall. In 1985, William Mackie won Third Prize in the Benson and Hedges International Singing Competition at the Royal Opera House and has been presented with a silver medal from the Worshipful Company of Musicians.



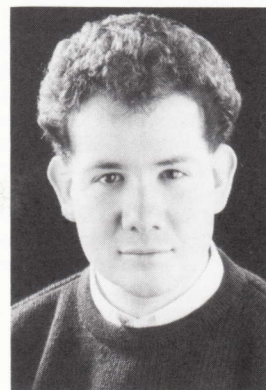
## PETER McMAHON – Assistant Director

Started his musical career as a boy chorister at St. Patrick's Cathedral, after which he studied drama and music at Trinity College. While there he initiated the idea of opera at college by producing an improvised operatic burlesque entitled *Il Fornicazione*. This was followed by Pergolesi's *La Serva Padrona*, Purcell's *Dido & Aeneas* and a musical, *Guys & Dolls*. He has studied opera at the Ludwig-Maximilian University in Munich and is currently studying opera production in Germany under Giancarlo del Monaco and with Harry Kupfer at the Komische Oper in Berlin. In addition to his work for the DGOS, Peter will assist at the Gate Theatre's forthcoming new production of *The Threepenny Opera*. Before that, in May he will direct Young Dublin Opera's production of Mozart's *The School of Love (Cosi fan Tutte)* at the Edmund Burke Theatre, Trinity College.



## PAUL McNAMARA – Sergeant

From Limerick, he is an honours graduate in music at UCC. He has studied singing with Maeve Coughlan, Paul Deegan and Laura Sarti. Shortly after he moved to Dublin in 1988 he took up his first professional operatic role; the benighted swain Nanni of Haydn's *L'Infedelta Delusa* in the Opera Theatre Company tour, abbey revival and subsequent television production for RTE. Since then he has also worked with the Wexford Festival Opera and DGOS. Recent performances include Handel's *Messiah*; Haydn's *Creation* and a recital of lieder by Mendelssohn and Loewe for RTE radio. Future engagements include Guglielmo *Cosi fan Tutte* for Young Dublin Opera; Haydn's *Nelson Mass* at the RHK and recitals in Cork, Dublin and Belfast with programmes including Irish premiers of works by Mawby and Weir. In September he moves to London to take up a scholarship at the Opera School of the Royal College of Music.





### **TAMARA MITCHEL – Rosina**

Having gained degrees in law and Russian from Harvard, Tamara Mitchel confounded professional expectations by studying voice at the American Opera Center at the Juilliard School. In the States she went on to sing the title role in the New York premier of Massenet's *Thérèse*. In addition to her orchestral appearances her roles included Rosina (*Barber*), Mrs Peachum (*The Beggar's Opera* by Britten), and Mermia (*A Midsummer Night's Dream*), with American regional opera companies. She spent two years in Tokyo working with Ubaldo Gardini. Since her move to England she has appeared with Musica nel Chiostro (*Ternistocle* by J. C. Bach), City of Birmingham Opera (*Orfeo*), Downshine Players of London at Garsington Manor (*Orlando Paladino* by Haydn) and Pimlico Opera (*The Bear* by Walton). This is her debut with the DGOS. She makes her Scottish Opera debut in the same role next month. Plans include the title role in *La Cenerentola* with Pimlico Opera and further work with Scottish Opera.



### **STEVEN NAYLOR – Repetiteur**

Read music at University College, Cardiff; studied piano at the Royal Academy of Music and the National Opera Studio in London. Repetiteur and prize winning accompanist. Operatic work includes Kent Opera, Festivals at Aldeburgh, Buxton, Wexford and Opera 80. He has worked with DGOS on *Norma* and *Carmen* in 1989 and is a member of the music staff at Glyndebourne Festival Opera.



### **PAUL PARFITT – Fiorello**

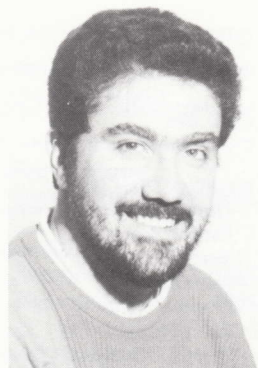
Born in Lancashire; studied at Durham University and Guildhall School of Music. Upon leaving the Guildhall he joined the Glyndebourne Chorus. Roles include Alfonso and Don Pasquale with Pavilion Opera; Abott *Curlew River* at the Camden Festival, Haly *Italian Girl in Algiers* and Silvano *Masked Ball* for Opera 80. He sang in four productions for New Sadler's Wells Opera. For ONI he sang *Masetto* and for Opera Theatre Company Junius in *The Rape of Lucretia* and most recently Ford in *Falstaff*. Sang Bill Bobstay *HMS Pinafore*, Samuel *Pirates of Penzance* and Pish Tush *Mikado* for D'Oyly Carte in Britain and California.





## LUIGI PETRONI – Count Almaviva

A native of Canosa di Puglia, graduated in Political Science and studied music and singing privately. In 1980 he won the Enrico Caruso International Vocal Competition and was successful in the competition of the Teatro Regio in Turin for a role in their new production of *Il Matrimonio Segreto* by Cimarosa, making his debut there in 1981. He has appeared in theatres throughout Italy including Rome Opera where he has sung *The Civil Wars* by Philip Glass, *Don Giovanni* and *Demophoon* by Cherubini. At the Bellini Theatre in Catania he has performed in *L'heure espagnole* in 1986 and the following season he appeared in *Salome* and *Guglielmo Tell*. At La Fenice in Venice he had a considerable success in *I quattro rusteghi* by Wolf Ferrari in 1988. In 1989 he returned to the Festival of the Two Worlds in Spoleto to sing in the opera *Sarah* by Paul Uy and in *La Bocandiera* by Antonio Salieri at the Teatro Rossini in Lugo and appeared as Don Ottavio in *Don Giovanni* in the opening production of the season at the Verdi Theatre in Trieste. 1990 saw him in the world premier of *I vampiri* at the Parma Festival and he also performed the leading tenor role in Salieri's *La secchia rampita* in Modena. This his is DGOS debut.



## TERENCE SHARPE – Dr Bartolo

Born in Yorkshire, Terence Sharpe is regarded internationally as one of the finest baritones. In a repertoire of over 40 roles, notably those of Verdi and Puccini, he has performed throughout the U.K. with Sadlers Wells Opera, Welsh National Opera, English National Opera, Glyndebourne Touring Opera, Scottish Opera, the Wexford Festival and at Geneva Opera, the Teatro Colon, Buenos Aires and in Holland, Belgium, Germany, Switzerland and Argentina. On the lighter side, he has performed to great acclaim with the New D'Oyly Opera Company. Engagements in 1991 include *Rigoletto* in Iceland, *Amonasro* in Yugoslavia and *Sid (Fanciulla del West)* at the Royal Opera House. Terence Sharpe is well-known as a concert and oratorio singer, and also takes great delight in recital work. He has recorded extensively for the BBC, EMI and RCA. This is his DGOS debut.



## STEVE WHITSON – Lighting Designer

Has designed lights for premières of works by Andy Warhol, Sam Shepard, Rose English, Edward Bond, Dusty Hughes, Michael Hastings, Sarah Daniels, Snoo Wilson, Victoria Hardie, Claire MacIntyre, Martin Crimp. Dance and music credits include Gran Gran Fiesta!, Mike Westbrook, Steve Lacy, Blu Gene Tyranny, Tim Buckley, Extemporary Dance Theatre, Micha Bergese and Mantis Dance Company, Steve Paxton and Laurie Booth. Recent credits include DV8 Physical Theatre's *If Only . . .*; Earl Lovelace's *The Dragon Can't Dance*; the premiere of Noel Grieg's *The Death of Christopher Marlowe*; Opera Factory's productions *Satyricon* and *The Marriage of Figaro*; The Royal Court revival of Caryl Churchill's *Stop Girls* and *The Young Writers' Festival*; and Station House Opera's *Blackworks*. Steve is also a film-maker, script-writer, director, drama and video tutor.



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M McGeown

C McHale

J Murray

M O'Brien

L O'Kelly

M O'Reilly

M O'Rourke

R O'Rourke

C Phelan

P Tierney

## 50th ANNIVERSARY EXHIBITION

A Bevan

C Befan

P Brennan

R Hanrahan

J O'Farrell

M Troy

# DGOS PRODUCTIONS 1941-1991

Dates indicate the first and most recent DGOS productions

<b>Salvatore Allegra</b>		<b>Charles F Gounod</b>		<b>Camille Saint-Saëns</b>	
Ave Maria	1959	Faust	1941, 1980	Samson and Delilah	
Medico Suo Malgrado	1962	Romé et Juliette	1945		1942, 1979
<b>Michael W Balfe</b>		<b>George F Handel</b>		<b>Bedřich Smetana</b>	
The Bohemian Girl	1943	Messiah	1942	The Bartered Bride	1953, 1976
<b>Ludwig van Beethoven</b>		<b>Engelbert Humperdinck</b>		<b>Johann Strauss</b>	
Fidelio	1954, 1980	Hansel and Grätel	1942, 1982	Die Fledermaus	1962, 1984
<b>Vincenzo Bellini</b>		<b>Leoš Janáček</b>		Der Zigeunerbaron	1964
La sonnambula	1960, 1963	Jenufa	1973	<b>Richard Strauss</b>	
Norma	1955, 1989	<b>Ruggiero Leoncavallo</b>		Der Rosenkavalier	1964, 1984
I Puritani	1975	I Pagliacci	1941, 1973	<b>Ambroise Thomas</b>	
<b>Benjamin Britten</b>		<b>Pietro Mascagni</b>		Mignon	1966, 1975
Peter Grimes	1990	L'amico Fritz	1952	<b>Peter I Tchaikovsky</b>	
<b>Georges Bizet</b>		Cavalleria rusticana	1941, 1973	Eugene Onegin	1969, 1985
Carmen	1941, 1989	<b>Jules Massenet</b>		The Queen of Spades	1972
Les pêcheurs de perles	1964, 1987	Manon	1952, 1980	<b>Giuseppe Verdi</b>	
<b>Gustave Charpentier</b>		Werther	1967, 1977	Aida	1942, 1984
Louise	1979	<b>Wolfgang Amadè Mozart</b>		Un ballo in maschera	
<b>Francesco Cilea</b>		Così fan tutte	1950, 1984		1949, 1981
Adriana Lecouvreur		Don Giovanni	1943, 1990	Don Carlo	1950, 1985
	1967, 1980	Idomeneo	1956	Ernani	1965, 1976
<b>Domenico Cimarosa</b>		Il Seraglio	1949, 1964	Falstaff	1960, 1977
Il matrimonio segreto	1961	Le nozze di Figaro	1942, 1973	La forza del destino	
<b>Claude Debussy</b>		The Magic Flute	1990		1951, 1973
Pelléas et Mélisande	1948	<b>Jacques Offenbach</b>		Macbeth	1963, 1985
<b>Gaetano Donizetti</b>		Tales of Hoffmann	1944, 1979	Nabucco	1962, 1986
Don Pasquale	1952, 1987	<b>Amilcare Ponchielli</b>		Otello	1946, 1981
L'elisir d'amore	1958, 1987	La Gioconda	1944, 1984	Rigoletto	1941, 1987
La favorita	1942, 1982	<b>Giacomo Puccini</b>		Simon Boccanegra	1956, 1974
La figlia del reggimento	1978	La Bohème	1941, 1987	La traviata	1941, 1989
Lucia di Lammermoor		Gianni Schicchi	1962	Il trovatore	1941, 1988
	1955, 1984	Madama Butterfly	1942, 1990	<b>Gerard Victory</b>	
<b>Friedrich von Flotow</b>		Manon Lescaut	1958, 1991	Music Hath Mischief	1968
Martha	1982	Suor Angelica	1962	<b>Richard Wagner</b>	
<b>Umberto Giordano</b>		Tosca	1941, 1990	The Flying Dutchman	
Andrea Chénier	1957, 1983	Turandot	1957, 1986		1946, 1964
Fedora	1959	<b>Licinio Refice</b>		Lohengrin	1971, 1983
<b>Christoph W Gluck</b>		Cecilia	1954	Tannhäuser	1943, 1977
Orfeo ed Euridice	1960, 1986	<b>Gioachino Rossini</b>		Tristan und Isolde	1953, 1964
		Il barbiere di Siviglia		Die Walküre	1956
			1942, 1991	<b>Ermanno Wolf-Ferrari</b>	
		La Cenerentola	1972, 1979	Il segreto di Susanna	1956
		L'Italiana in Algeri	1978		



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 Robinson, FRCSI Derek Dr  
 Roche Eilis Ms  
 Roche Frank Mr  
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 Rooney Ivor Mr  
 Rountree John Dr  
 Rowley Maureen Ms  
 Ruane James J Dr  
 Ryan Elizabeth Miss  
 Ryan Desmond M Mr  
 Ryan Maura Ms  
 Ryan Michael A Mr  
 Ryan Richie Mr  
 Ryan Justice P Noel Mr  
 Ryan Sean Mr & Mrs

Savage Noel Mr  
 Savage Ann Ms  
 Scallan S P Mr  
 Scanlan J O Professor  
 Scannell Timothy Mr  
 Schnittger Charlotte Ms  
 Shanik Gregor Prof  
 Shannon Thomas Rev  
 Shannon, PP Tony Rev  
 Sheehan John M Mr  
 Sheehy Jacqueline Ms  
 Sheridan Gerry A Mr  
 Sherry Mark Mr  
 Sherry Liam Mr  
 Shorey Ramah Dr  
 Shudell Maureen Ms  
 Slater Norah B Mrs  
 Smith Colette Dr  
 Smith Marie Ms  
 Smith Paul G Mr  
 Smyth Alice Ms  
 Smyth James J Mr  
 Smyth Robert Rudd Mr  
 Smyth James D Mr  
 Smyth Seamus Mr  
 Smyth Philip Mr  
 Smyth W J Mr  
 Smyth Elizabeth Mrs  
 Soese Diana Elizabeth Ms

Spellman Michael Mr  
Stacey Thomas Mr  
Stahl Cecilia Ms  
Staveley Joan Ms  
Stein Edwin J Mr  
Stokes E T Ms  
Stowe James Mr  
Sullivan Brian Mr  
Sutton Nicholas Mr

Tanham J Noel Ms  
Tansey Martin Mr  
Tarpey Patricia Ms  
Taylor, TD Mervyn Mr  
Teddars John Dr  
Tempany Marie Ms  
Tennyson Geraldine Ms  
Tierney Pauline Ms  
Tierney Martin Mr  
Tighe Shay Mr  
Titte' Dermot Dr  
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Valentine Hubert Mr  
Vaughan Kitty Miss  
Vokach-Brodsky Helen M Dr

Wall Michael Dr  
Wall Mary Ms  
Wall William Mr  
Wallace Lesley Mrs  
Wallace Colette Ms  
Walmsley J A Mr  
Walsh Ann Ms  
Walsh Aileen Ms  
Walsh Charles Mr  
Walsh Kevin Mr  
Walsh Kevin Mr  
Walsh Maura Ms  
Walsh Niall Dr  
Walsh Maureen Ms

Walsh Susan Ms  
Walsh Nolie Ms  
Walsh PC, Kevin G Mr  
Walshe Winifride Ms  
Walton Patrick Mr  
Ward Vera Ms  
Warren-Darley Mary Ms  
Webb Elizabeth Ms  
Webb Valerie Ms  
Weir Margie Miss  
Weston David Mr  
Whateley William Mr  
Whelan John A Mr  
Whelehan Anne Mrs  
White James Mr & Mrs  
Whooley Shirley Mrs  
Wickham Richard Mr  
Williams Joan Mrs  
Wojnar-Murdoch Doris Ms  
Wood Christopher Mr  
Wright J F Mr  
Wynne Fiona Ms  
Wynne Richard D Mr  
Wyse Barry Mr

Young William A Mr

## 50TH ANNIVERSARY STAMP

### FIRST DAY OF ISSUE



To celebrate the 50th Anniversary of the DGOS An Post are issuing a special commemorative stamp (28p) on 11th April 1991.

Designed and illustrated by Karl Uhlemann the stamp features a scene from Verdi's *La Traviata*.

The DGOS has a limited number of special first day of issue covers with stamp cancelled by An Post on the issue date.

These special covers cost £3.00 each and can be obtained after 11th April 1991 by writing to the DGOS enclosing remittance. Please send your order to Dublin Grand Opera Society, First Day of Issue Offer, John Player Building, 276-288 South Circular Road, Dublin 8.

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Eileen O'Reilly  
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Grainne O'Grady  
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Eddie King  
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Marie Connolly  
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May Benton

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*Bars:*

*Bars/*  
*Usher / ettes:*

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Marie Murphy  
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Mary Vickers  
Liza Mulligan  
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Fergal Grist  
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Declan McHugh  
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*Asst Chief Electrician:*  
*Stage Manager:*  
*Stage Crew:*

*Stage Door:*

## INFORMATION AND SERVICES

**BOOKING INFORMATION:** The Box Office is open on Monday-Saturday 11am - 7 pm for advance bookings. Credit Card bookings accepted by telephone 771717. Postal bookings are processed in order of receipt. Please make cheques payable to Gaiety Entertainments Ltd. and enclose SAE or add postage to your remittance.

**GIFT VOUCHERS:** may be purchased at the Box Office.

**CAR PARKING:** We offer car parking facilities, in association with Dublin Corporation. You will receive with your tickets, a voucher for Drury Street Car Park; this enables you to use the car park for 50p, between 6pm and midnight. The Car park is closed on public holidays.

**LATECOMERS:** In response to general request, latecomers will not be admitted until there is a suitable break in the performance.

**FIRE PROCEDURE:** In the event of an emergency, please follow the instructions of the staff, who are trained in evacuation procedure, and walk quickly through the nearest Fire Exit, which is clearly marked.

**GENERAL INFORMATION:** Smoking is prohibited in the auditorium. Glasses and bottles may not be brought into the auditorium. The use of cameras and tape recorders is prohibited.

**KIOSK:** The Gaiety Kiosk is situated in the foyer and is open before the performance and during the interval. The Kiosk stocks minerals and confectionery.

**ICES:** Ices are sold on each level of the auditorium during the interval. For the benefit of party organisers, orders may be placed in advance.

**BARS:** Bars are situated on the Parterre, Dress Circle and Grand Circle levels. All Bars are open half an hour before the performance and during the interval. To avoid queueing for your interval drinks you may pre-order your drinks and reserve a table in any of the Bars. The interval order form is displayed in the Foyer and in each Bar. Coffee is available in all the Bars.

At the end of the performance the Bars on the Dress Circle and Parterre levels will remain open. The Gaiety Bars offer an attractive setting for conferences, press receptions, Fashion shows and meetings. The Management reserves the right to refuse admission and to make any alteration in the cast or programme which may be rendered necessary by illness or other unavoidable cause.

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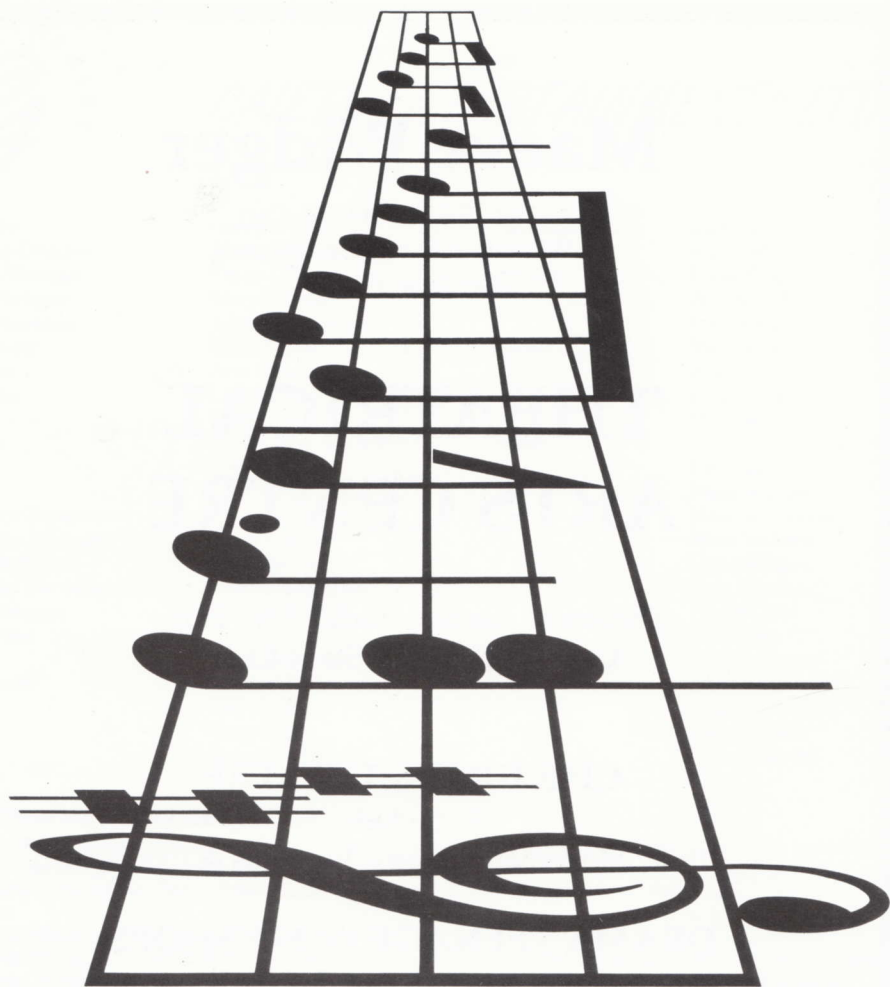
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